

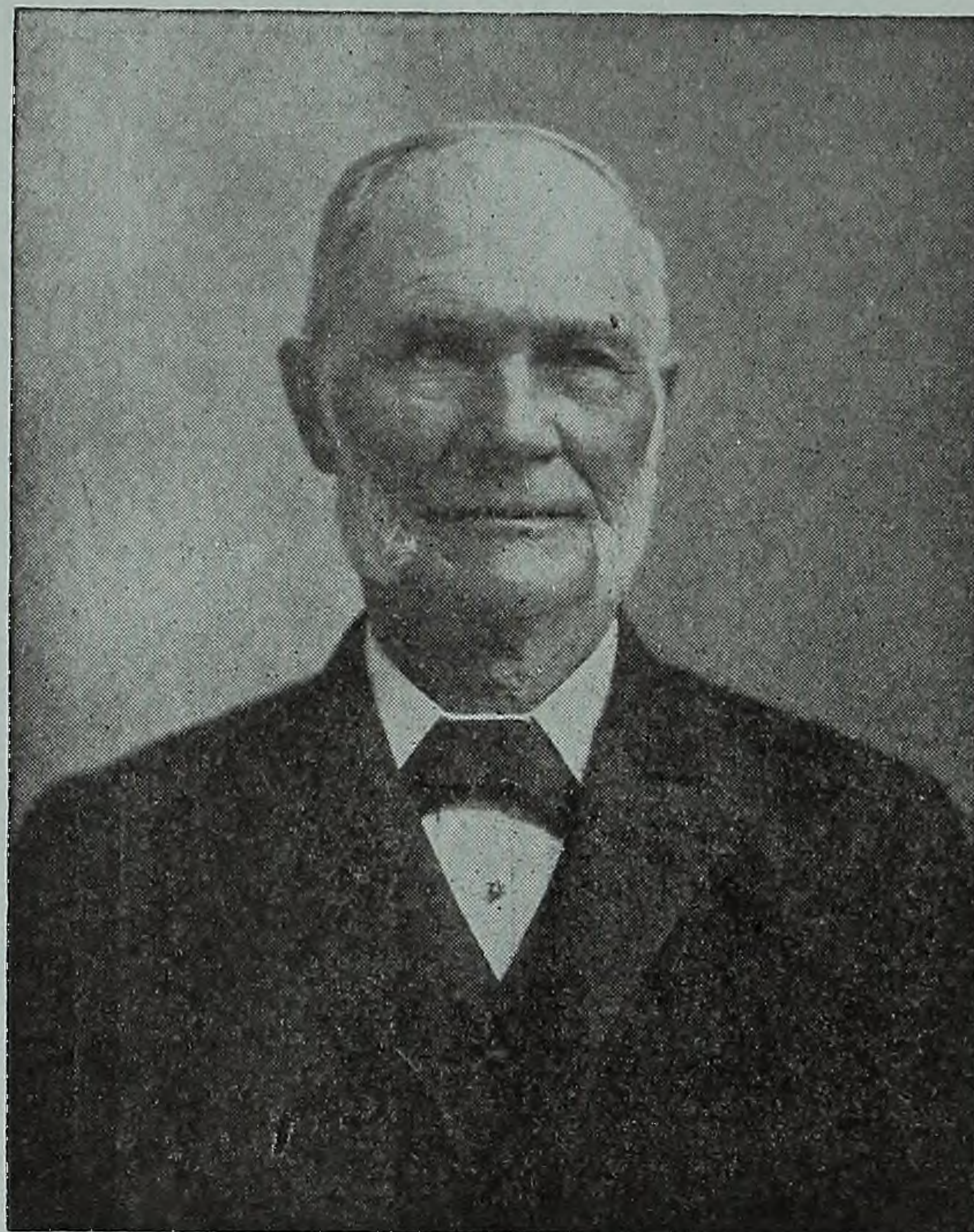


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TORONTO
1940-1941

Toronto Symphony Orchestra

SIR ERNEST MACMILLAN, CONDUCTOR

TUESDAY, MARCH 18TH., 1941



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TUESDAY, MARCH 18, 1941

THE TORONTO SYMPHONY ORCHESTRA

SIR ERNEST MacMILLAN, Conductor

Guest Artist—ZARA NELSOVA—'Cellist

PROGRAMME

GOD SAVE THE KING

OVERTURE TO "HANSEL AND GRETEL" - - *Humperdinck*

SYMPHONY No. 6 (Pathétique) - - - *Tschaikowsky*
Adagio—Allegro—Andante—Allegro vivo
Allegro con grazia
Allegro molto vivace
Adagio lamentoso

INTERMISSION

OVERTURE—"The Russian Easter" - - *Rimsky-Korsakov*

CONCERTO IN A MINOR for Violoncello and Orchestra - *Schumann*
Not too fast
Slow (leading to)
Lively.
Zara Nelsova, 'Cellist.

WALTZ—"Tales from the Vienna Woods," Opus 325 - *Johann Strauss*

MARCH—"Pomp and Circumstance" (in A minor) No. 1 - - *Elgar*

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THE
Toronto Symphony Orchestra Association
SEASON 1940-1941

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As the nineteenth season of the Toronto Symphony Orchestra draws to a close, the Board of Directors of the Toronto Symphony Orchestra Association takes this opportunity of expressing their sincere thanks to all those who have contributed to the continued success of the Orchestra.

The Directors wish to pay special tribute to the Women's Committee for their untiring efforts in making this season one of the most successful of its history. To our Conductor, Sir Ernest MacMillan, we express our sincere thanks for the musical guidance of the Orchestra.

We would like to draw your attention to the enclosed announcement for the 1941-42 season.

MASSEY HALL, TORONTO, MARCH 18, 1941

»» Programme Notes ««

By ETTORE MAZZOLENI

OVERTURE—"Hansel and Gretel!"

Engelbert Humperdinck

The story of the opera is the well-known one of the Babes in the Wood. Hansel and Gretel, children of Peter the Broom-maker, are sent into the woods to look for strawberries, for the larder at home is empty. Wandering in the woods and playing games, they find that night has overtaken them; thoroughly frightened and tired, they say a little prayer to their fourteen guardian angels and fall asleep. The angels appear, descending a ladder which reaches to Heaven. Morning comes and with it a dew-fairy who wakes the children. Presently they see an entrancing sight—a house of gingerbread which gives forth a most appetizing odour.

This house belongs to the wicked witch of the Ilsestein who now appears and claps Hansel in a chicken-coup, fattening him with the intention of making a meal of him. As the witch is preparing her oven, however, the children

escape, push the wicked witch in the oven and liberate from her spells all the children she has enchanted. Father and mother appear and all ends with rejoicing.

The opera is built, musically speaking, on Wagnerian lines, and the overture utilizes themes from various scenes. First we have the children's prayer—

"When at night I go to sleep

Fourteen angels watch do keep,"

beginning softly in the horns and taken up by other instruments. Presently the trumpet breaks in with a theme associated with the witch's spells: "Hocus pocus witches' charm"; a little later we have the melody sung by the dew-fairy and the song of the released children from the final scene. These themes, simple in themselves, are woven together with rare artistry in an overture which has proved one of the most popular in the orchestral repertoire.

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Expect Sellout for Anderson Concert

In one of the most important events of the current season, Marian Anderson, hailed by the critics and concert-goers as the world's greatest living singer, will make her Massey Hall debut on Friday evening, March 28. Present indications are that this will be another Massey Hall sellout. The famous singer enjoyed phenomenal publicity when she sang at the White House for the King and Queen during the Royal tour, later set a record by giving seventy-five concerts in sixty cities in one season, topped this achievement by giving more than ninety recitals in a five-months' trans-continental tour which included appearances with the New York Philharmonic, the Philadelphia Orchestra, five recitals in Carnegie Hall.

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SYMPHONY No. 6 ("Pathetic"), Op. 74

Tschaikowsky

Adagio—Allegro—Andante—Allegro vivo
Allegro con grazia
Allegro molto vivace
Adagio lamentoso

It has often been too readily supposed that, because this was the last of Tschaikowsky's works, produced only nine days before his death and rich in moods of tragedy and despair, he knew his end to be near and poured out "the last dregs of his bitterness on a world that had disappointed him." But, according to his brother, he wrote the symphony in a mood of "serene content," happy in the creation of a work which seemed to him the best thing he had ever written. It is possible that some premonition dwelt with him that this would be his last work—little more than a month before its first performance, he wrote to the Grand Duke Constantine that it had much of the character of a requiem—but he had just come through one of his worst periods of depression, and he built great hopes on the success of his new composition.

The first mention by Tschaikowsky of the work that was soon destined to become the most popular of modern symphonies is to be found in a letter written to his brother in February, 1893: "I believe that it comes into existence as the best of all my works." The next day he wrote to his nephew Vladimir Davidow, to whom he later dedicated the symphony: "I must tell you how happy I am about my work. As you know, I destroyed a symphony which I had partly composed and orchestrated in the autumn. I did wisely, for it contained little that was really fine—an empty pattern of sounds without inspiration. Just as I was starting on my journey (to Paris, December, 1892), the idea came to me for a new symphony, this time with a programme; but a programme that is an enigma to all, let them guess it who can. It will be entitled: 'A Programme Symphony' (No. 6). The programme is penetrated by subjective sentiment. During my journey, while composing it in my mind, I frequently shed tears. Now I am home again, I have settled down to sketch out the work, and it goes with such ardour that in less than four days I have completed the first movement, while the remainder is clearly outlined in my head. There will be much that is novel as regards form in this work. For instance, the Finale will not be a great allegro, but an adagio of considerable dimensions. You can imagine what joy I feel in the conviction that my day is not yet over, and that I may still accomplish much. Perhaps I may be mistaken, but it does not seem likely."

The greater part of the symphony was composed at Tschaikowsky's own home at Klin, a

country house surrounded by woods. But the composition was not always managed with the speed suggested in the letter to Davidow. Indeed, at one time Tschaikowsky speaks of sitting all day over two pages, and of the difficulty which the orchestration gives him.

In October, 1893, he left Klin for St. Petersburg, destined never to return; and the symphony was performed for the first time at a concert of the Imperial Russian Musical Society. The composer had no doubt of the effect which he believed his work would make. "Never in all my life," he wrote, "have I been so satisfied, so proud, so happy in the knowledge that I have written a good work." But at the rehearsals it appeared to make little impression on the orchestra, which threw Tschaikowsky into a mood of the deepest despondency; and the first performance under the composer himself was only a moderate success. There was nothing of that stirring and moving effect on the public which has never been lacking since, but this may be partly accounted for by the fact that Tschaikowsky was never comfortable or convincing as a conductor. At rehearsals he was diffident, and in public he was often ridiculously nervous, even suffering from the peculiar delusion that his head would be liable to roll off if he did not support it with his left hand. Consequently only his right was free to conduct.

The morning after the concert Tschaikowsky decided to send the score of the symphony to the publisher, but he could not make up his mind as to a title. He had changed his original idea of calling it "A Programme Symphony" and was inclined to "Tragic," which had been suggested by his brother Modeste. Suddenly Modeste, who had left the room, turned back and suggested the word "Pathetic" which had just occurred to him. "I remember," he wrote in the biography of his brother, "as though it were yesterday, how he exclaimed: 'Bravo, Modeste. Splendid! Pathetic!' Then and there he added to the score the title by which it has always been known."

The "Pathetic Symphony" is in many ways an intensely personal document, expressive of the spiritual conflict of a character that fluctuated between serenity and despondency, between divine content and the most irrational terrors; and yet, it is a theatrical piece rich in exciting and effective situations. It alternates dramatically between moods of gloom and agitation, of tenderness and despair, of shattering revolt and throbbing exhaustion. The third movement alone brings definite

relief from the preceding gloom and conflict. Its delightful and scintillating opening anticipates the crisp march theme which finally emerges from the swirling motion of the music and is worked up into a thunderous, exciting

and physically vigorous climax. The last movement is an agonized and passionate lament. Frenzy yields again and again to despair, till gradually and poignantly it dies away to a solemn and fateful calm.

INTERMISSION

OVERTURE—"The Russian Easter"

Rimsky-Korsakov

Rimsky-Korsakov wrote his overture "La Grande Paque Russe" in 1888, basing it partly on themes from the Russian Church Liturgy. In explanation of the music he provided a programme, printed on a fly leaf of the score. This consists of two verses from Psalm 68, six verses from the sixteenth chapter of the Gospel according to St. Mark, and some further matter written by the composer himself. The biblical quotations are given in Russian (in the old Slavonic tongue employed in the Russian liturgy) and in French. The composer's own words are printed in modern Russian.

Let God arise, let his enemies be scattered: let them also that hate him flee before him.

As smoke is driven away, so drive them away: as wax melteth before the fire, so let the wicked perish at the presence of God.—Psalm LXVIII.

And when the sabbath was past, Mary Magdalene, and Mary the mother of James, and Salome, had brought sweet spices, that they might anoint him.

And very early in the morning the first day of the week, they came unto the sepulchre at the rising of the sun.

And they said among themselves, Who shall roll us away the stone from the door of the sepulchre?

And when they looked, they saw that the stone was rolled away: for it was very great.

And entering into the sepulchre, they saw a young man sitting on the right side, clothed in a long white garment; and they were affrighted.

And he saith unto them, Be not affrighted: ye seek Jesus of Nazareth, which was crucified: he is risen.—St. Mark XVI.

And the joyful tidings were spread abroad over all the world, and they who hated Him fled before Him, vanishing like smoke.

"Resurrexit!" sing the choirs of Angels in heaven, to the sound of the Archangel's trumpets and the fluttering of the wings of the Seraphim. "Resurrexit!" sing the priests in the temples, in the midst of clouds of incense, by the light of innumerable candles, to the chiming of triumphant bells.

THE PAINTINGS . . .

on view in the lounge have been loaned to Massey Hall through the courtesy of Mellors-Laing Galleries Limited, 759 Yonge Street, just north of Bloor Street. The pictures are for sale. Private views or purchases may be arranged by appointment with either the director or assistant director of Massey Hall.

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AND THE LOUNGE DURING INTERMISSION.

VIOLONCELLO CONCERTO, in A Minor, Op. 129 - - *Schumann*

Not too fast
Slow (leading to)
Lively.

Zara Nelsova, 'Cellist.

In the summer of 1850 Schumann was appointed to the post of conductor at Dusseldorf. He was feted and acclaimed on his arrival, and gave himself over at once to one of those periods of intense creative activity which throughout his life, alternated with a morbid bewilderment that had forced him in 1844 to retire to a solitude in which he was not even allowed to hear music. He sketched the violoncello concerto in the period of a week—October 10-16—and occupied himself with the orchestral score until October 24th. Meantime he was also at work on a symphony, an overture, and the orchestration of Ruckert's New Year Song.

"Last month" wrote Clara Schumann in her diary of Nov. 16, "he composed a concerto for violoncello that pleased me very much. It seems to me to be written in true violoncello

style." A year later she wrote: "I have played Robert's concerto again and thus gave myself a truly musical and happy hour. The romantic quality, the vivacity, the freshness and the humour, and also the highly interesting interweaving of violoncello and orchestra are, indeed, wholly ravishing, and what euphony and deep feeling there are in the melodic passages."

The concerto was long thought of as a rather thankless task, but it is now again finding its rightful place as a work of great beauty without the more obvious qualities of display one is apt to expect in a concerto. The orchestration has none of the dangerous thickness of Schumann's usual writing for orchestra, the material is direct, and the brief development has the meditative quality that is so characteristic of "the enthusiastic dreamer we know as Robert Schumann."

WALTZ—"Tales from the Vienna Woods," Opus 325 - - *Johann Strauss*

Johann Strauss composed his waltz, "Tales from the Vienna Woods," in 1868, and it was performed for the first time at some festivities given that year in the Augarten, Vienna, by Prince Hohenlohe. When Strauss made his tour of the United States in 1872 this composition was one of his most popular offerings.

The Introduction, which precedes the waltz proper, depicts the forest atmosphere and successively there are heard a love scene, a hunting episode (in which the sound of the horn is prominent), the songs of birds and the music of rustic musicians. The strains of the Introduction are heard again at the close of the waltz.

MARCH—"Pomp and Circumstance" (in A minor) No. 1 - - *Elgar*

This is the first of a set of six Military Marches in which Elgar's purpose was to treat the soldier's march symphonically — "to blend the practical and the artistic in one—by making the march in every way adapted for marching purposes, while not sacrificing any of the qualities required for performance in the concert-room." As motto for the set of Marches, Elgar used a poem by the late Lord de Tabley entitled "The March of Glory":

Like a proud music that draws men on to die
Madly upon the spears in martial ecstasy,
A measure that sets heaven in all their veins
And iron in their hands.
I hear the Nation march
Beneath her ensign as an eagle's wing;
O'er shield and sheeted targe
The banners of my faith most gaily swing;
Moving to victory with solemn noise,
With worship and with conquest, and the
voice of myriads.



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Symphony No. 6, (*Tschaikowsky*). Philadelphia Orch.—Stokowski, M337 (14264-14268). 5 records in album. 7.50.

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Kathleen Busby
LYRIC SOPRANO

PROGRAMME

Overture—"The Bartered Bride".....*Smetana*
Minuet *Boccherini*
Symphony No. 6, "Pathetique"..*Tschaikowsky*
Second and Third Movements.
Aria—Kathleen Busby, Soprano.
Peer Gynt Suite No. 1.....*Grieg*

INTERMISSION

Waltz, "Tales from Vienna Woods" *J. Strauss*
Londonderry Air
Shepherd's Hey*Grainger*
Group of Songs—Kathleen Busby.
Roumanian Rhapsody No. 1.....*Enesco*

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